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BRIEF MENTION.

Among the collections of casts of antique sculptures in the United States, there is probably none that surpasses that at the Boston Museum of Fine Arts, both for the choice and representative character of the examples and for apt arrangement of the same in spite of serious difficulties in the architecture of the galleries. The monuments have been grouped with a view to exhibiting the history of Greek sculpture. That such a collection is greatly enhanced in value by being provided with a good catalogue goes without saying. In the *Descriptive Catalogue of the Casts from Greek and Roman Sculpture*, by EDWARD ROBINSON, Curator of Classical Antiquities (Boston, 1887, 119 pp.), visitors to the Museum will find such a guide. Modelled freely on the latest official guide to the Berlin collection (Wolters' Friedrichs' Bausteine), it shows an independent treatment of the subject, and bears witness on every page to the author's learning, acuteness, and taste. By a happy choice of types, the several classes of information furnished with regard to the monuments are clearly distinguished: a prefatory note to each description contains in small type concise statements as to the material of which the monument is made, source and history since discovery, restorations, with indications as to books or periodicals where the monument is best published. These notes are intended mainly for students. Then follows in larger type a description of the monument with appropriate remarks of a miscellaneous nature, from the point of view of archaeology and of aesthetic criticism. These comments are always to the point, and indicate to one who reads between the lines an extensive familiarity with the literature of the subject. The freshness of the author's information and the judiciousness of his taste are everywhere shown, as in his remarks on No. 133, the famous Praying Boy of Berlin, where he calls attention to the fact lately discovered that the arms are a modern restoration; and in what he says about the figure hitherto usually called that of a woman mounting a chariot (No. 2, from the Acropolis of Athens). Mr. Robinson shows that this figure is nothing else than that of a youth in the ordinary dress of a charioteer. Exception must be taken, however, to some of Mr. Robinson's positions, for example, his use of the word "published" in the introductory notes; the word in its strict sense should be used of illustrated descriptions and not of mere descriptions. "Melan," on p. 23, is evidently a slip for Melian, and in the index the reference to the Praying Boy should be 133 and not 19. In commenting on No. 243, Apollo Citharoedus of the Vatican, Mr. Robinson seems to us to go too far in admitting that this figure may be a replica of the famous Apollo Palatinus of Scopas (Propert. II 31, 15). Overbeck, making use largely of Stephani's collections, especially of coin types, in the St. Petersburg Comptendu for 1875, has recently shown most conclusively that this cannot have been the fact (Ber. d. k. sächs. Ges. d. Wissensch. Philol. Hist. Cl. 1886, I, pp. 1-19).

A brief bibliography of the principal histories of Greek sculpture, and an index, add to the value of this excellent book, which is much more than a mere guide to the Boston collection. The catalogue will serve a good purpose wherever there are Greek casts, however small their number, and it might even be used by lecturers on Greek art as a text-book. It is to be hoped that Mr. Robinson may soon give us a catalogue of the remaining classical antiquities in the Boston collection, viz., the vases, the figurines from Tanagra and Myrina, with some account of the charming casts of gems and of statuettes.

J. H. W.

LEWIS E. UPCOTT'S *Introduction to Greek Sculpture* (Oxford, Clarendon Press, 1887, pp. xvi, 135) was originally prepared as a guide to a small collection of casts and photographs from the antique at Marlborough College, but the little book will be found useful to students in general. It contains a brief historical sketch, with descriptions of many of the important monuments, and running references to a few books where illustrations and fuller descriptions are given. There is little of archaeological detail, but much artistic criticism, which is usually apt and discriminating. Slight attention is paid to the beginnings of Greek sculpture, "as being of less interest to the young student," and the paragraphs on this subject are hardly satisfactory. The opening chapter is on the relation of sculpture to religion and on the several forms of statuary art; nothing, however, is said about the sculptor as *τορευτής*. Then follow chapters on the periods and principal monuments, with clear characterizations; the book closes with an account of some miscellaneous monuments (we miss here the head by Scopas from Tegea, Journ. Hellen. Stud. VII), an excellent sketch of Greek-Roman and Roman art, and a meagre index. The introductory lists of authorities, and of the chief monuments according to the places where they are to be found, are well chosen. In the former, however, we miss accurate bibliographical details, and the mention of some important books (as Baumeister's *Denkmäler*, Wolters' edition of Friedrichs' *Bausteine*, and Roscher's mythological lexicon); and in the latter, the monuments now at Olympia above all, and those at Dresden, Constantinople, and Turin. In a new edition the author will doubtless correct the spelling of Critius on p. 11 (it is right on p. 17); assign early coins with Medusa-type not to Athens but to Euboea; ascribe the Naples Tyrannicides to an original by Antenor rather than to the work of Critius and Nesiotes (Jahrb. d. deutsch. arch. Inst. 1887, pp. 135-168); put the Olympian Zeus of Pheidias in an earlier period in the life of the artist, and rearrange the unfortunate order of the miscellaneous monuments described in his fourth chapter (where the more correct sequence would seem to be §§3, 5, 1, 2, 4, 6). Defects of this sort, however, are not fatal, and they are far from frequent. The book will admirably serve its purpose as an introduction both to the study of casts and to larger treatises on Greek sculpture. It may be added that in the preface Mr. Upcott generously offers his assistance to persons who may wish to form a small collection of casts such as that set on foot by him for Marlborough College.

J. H. W.

ALBERTO AGRESTI, *libero docente* of the 'Divine Comedy' at the University of Naples, has put forth in a single brochure three of his recent public addresses,

somewhat expanded (Naples, 1887: the Author), to which no general title is appropriated. The subjects treated are, "Dante e S. Anselmo," "Cunizza da Romano," and "La Verità sulle Colpe di Cunizza." In the first of these essays the author discusses, under seven rubrics, as many theological problems of the *Paradiso* (such, e. g., as Dante's view of Redemption, Original Sin, etc.), in the light afforded by a comparison of the works of St. Anselm. The remaining studies are devoted to an investigation of the career of Cunizza, sister of Ezzolino III (*Par.* IX 32), and an attempt is made to reconcile Dante's apparent inconsistency in placing in Paradise a woman of Cunizza's traditional reputation.

H. A. T.

Some preliminary notice is due to the importance of *Swete's edition of the Old Testament in Greek according to the Septuagint* (Cambridge, At the University Press), and we regret that the most that can be done here is to repeat the statement of the editor that the plan adopted by the Syndics for whom the work has been edited includes the preparation of two editions with a common text. The text of the Vatican MS has been selected as that which on the whole presents the version of the Septuagint in its relatively oldest form. The failures of the Vaticanus are made good by the Alexandrinus; where both fail, recourse is had to the uncial next in authority. The larger edition will have a full critical apparatus. The manual edition, of which the first volume is now published, containing Genesis—IV Kings, confines itself to the variations of a few of the most important uncial codices already edited in letterpress or facsimiles.

In the last (March) No. of the *Classical Review* (p. 85) Mr. Stanwell suggests *vetulum* for *-ve tuum* in Persius 3, 29, and Mr. Mayor suggests that *ve* and *vel* may be taken as alternatives. This is too bad! Have these scholars burned all their editions of Persius except Conington's? Did not Heinrich 'suggest' *vetulum* in 1844, and does not Pretor maintain the alternative use of *-ve*, *-vel*? No journal should be littered up with such happy-go-lucky notes.

CORRECTION.—In the last number, VIII 473, the line from Catullus (XXIX 8) should read: *Ut* (not *Aut*) *albulus columbus*, etc. Our esteemed contributor takes the blame to himself for 'the inexplicable blunder.'